

Catalogue
of an Exhibition of

Drawings by Old Masters

With an Introduction
by Frederick Heppel

Frederick Heppel & Company
4 East 39th Street
New York

October 20 to November 6, 1909

CATALOGUE OF AN
EXHIBITION OF

DRAWINGS BY MASTERS OF
THE SIXTEENTH AND
SEVENTEENTH CENTURIES

WITH AN
INTRODUCTION BY FREDERICK KEPPEL

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NOTE

The biographical sketches in this catalogue are in the most part taken from Bryan's Dictionary of Painters and Engravers.

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WITH regard to the delightful hobby of collecting works of art, or even the faculty of admiring them if one cannot possess them, I confess that my own first choice would be the collecting of painters' drawings.

Even the finest and most elaborate painting is often no better than a concession between the artist's own feeling and his thought of what would please the public — and the buyer; but in these drawings we have the artist himself, pure and simple. Such drawings were personal memoranda, never destined for sale or for exhibition, and in consequence they are the most *personal* of all pictures. For this reason they are seldom signed, any more than a man would sign a memorandum written for his own use.

At the present day, unless an art-lover has a very long purse, he cannot possess a painting by an artist of the first rank. Most of such pictures — like a nun entering a convent — have "taken the veil." They have gone into galleries whence they can never come out. We may look at them, perhaps, but we never can possess them.

But an intimate and well authenticated drawing, the work of some great artist, is still available occasionally, and such drawings are what we lay before the public on the present occasion.

The masters of painting may be divided into those who knew how to etch or engrave their own compositions and those who did

not. Dürer, Rembrandt, Claude Lorrain, and Canaletto have left prints, done by their own hands, which are procurable by almost any one, but the great majority of painters were dependent on some other engraver or etcher for the duplication of the design of their picture.

Meanwhile, every one of the painters has left intimate drawings and studies which, as I have said, were memoranda for himself alone, and such drawings are as carefully preserved in the museums of Europe as are the paintings themselves. Several of the great painters had almost a passion for making drawings; just as some writer, endowed with great mental activity, keeps a "commonplace book" in which he jots down every literary idea as it occurs to him. Rembrandt had such a passion and so had the Frenchman Millet, whose son has told me that when his father sat down to dinner he used to take a few sheets of paper and a pencil to the table and that seated there he would often jot down some artistic idea which had just occurred to him.

This exhibition consists mainly of Dutch drawings of the sixteenth and seventeenth centuries. Some great names are represented. We have Rembrandt, Van Ostade, Nicolaas Maas, Van Goyen, and Jakob Jordaens. The French School is well represented by Claude Lorrain, and the Italian by Canaletto.

FREDERICK KEPPEL.

CATALOGUE

GEORG PENCZ.

A native of Nuremberg, he was born at or before the beginning of the sixteenth century, and was admitted into the Guild of Painters in 1523, after he had been, if not under the instruction, at least under the influence of Albrecht Dürer. He was banished for unbelief in 1524 with Barthel and Hans Sebald Beham, but was allowed to return to Nuremberg in 1532. After his return from Rome, which he visited before 1530, and again in 1539, he was frequently employed by the council of his native city. He was one of the best German portrait-painters of his time, and as an engraver occupies the first place among the followers of Dürer.

1 Portrait of a Lady.

Drawing in pencil on bluish-green paper. Height $10\frac{3}{8}$ inches, width 8 inches.

From the collection of F. Abbott.

HANS BROSAMER.

This old German artist and engraver was born at Fulda about the year 1506. On account of the small size of his prints he is ranked among what are called the Little Masters. He designed both on wood and copper, although he was properly a wood-engraver, signing himself on his portrait of *The Landgrave of Hesse*, "Formschneider zu Erfurt," where he resided during the latter part of his life.

2 Saint Barbara.

Drawing in gouache, the background of a curious blue-gray color, and the design drawn upon this with lines of Chinese white. Height $15\frac{3}{8}$ inches, width $10\frac{1}{4}$ inches

JAKOB JORDAENS.

Born at Antwerp in 1593. He was a pupil of Adam van Noort, an able artist, but of a character so depraved that his conduct disgusted all his pupils, among whom was Rubens. Jordaens was the only

student who continued under him for any length of time, through his desire to win the hand of his daughter, Catharina, whom he eventually married.

His early marriage prevented him from carrying into effect his project of visiting Italy, and he had to content himself with copying such works of the Italian masters as he could meet with in Flanders.

His growing talent soon attracted the attention of Rubens, who, with his accustomed liberality, took every opportunity of assisting him. The King of Spain had applied to Rubens for a series of cartoons to be executed in tapestry, and he engaged Jordaens to paint them from his designs. In 1638 he painted for this same monarch a fine landscape with the story of Vertumnus and Pomona, which, with the Pythagoras of Rubens, was taken away by Joseph Bonaparte on his abdication of the throne of Spain. Both these pictures are now in England.

In 1641 he had so progressed as to build for himself a magnificent house in the Rue Haute at Antwerp. Among his patrons were the King of Sweden and the Princess Amelia of Orange. He died of the plague at Antwerp in 1678.

3 Design for Decoration. *Amor Musicam*

Water-color drawing. Height $10\frac{1}{4}$ inches, width 12 inches.

JAN VAN GOYEN.

Born at Leyden in 1596. While still young he made a journey through France, and on his return received instruction in painting from Esaias van de Velde. After a short stay at Haarlem he settled at Leyden. About 1631 he went to The Hague, and in 1640 was elected a member of the Painters' Guild. He died at The Hague in 1666. Van Goyen was one of the earliest of the Dutch landscape-painters. He was father-in-law to Jan Steen.

4 Skating Scene.

Pencil drawing, tinted with water-color. Signed with the initials V. G. and dated 1651. Height 7 inches, width 10 inches.

5 A Village Near a River.

Pencil and India ink drawing. Signed with the initials V. G. and dated 1653. Height $4\frac{1}{2}$ inches, width $7\frac{3}{4}$ inches.

6 The Ferry.

Pencil drawing, tinted with water-color. Signed with the initials V. G. and dated 1651. Height $6\frac{1}{2}$ inches, width $10\frac{1}{2}$ inches.

ANTHONIE VAN DYKE.

He was born in Antwerp, March 22, 1599, died in London, December 9, 1641. At ten years of age he was apprenticed by his father, Francis Van Dyke, a linen draper, to Hendrik Van Balen, and at sixteen he entered the studio of Rubens as his pupil and assistant. . . . Van Dyke's talent developed with astonishing rapidity. The esteem in which Rubens held him showed itself in numerous acts of kindness, as, in 1620, when he procured him a commission from the Jesuits to paint an altarpiece for their church; in 1621 he presented him to the Countess of Arundel, through whom he obtained access to James I, whose portrait he painted at Windsor.

In 1632, at the invitation of Charles I, Van Dyke went to England where he painted a portrait of the King, one of the Queen, and the great picture of the Royal Family, now at Windsor. In the same year he was knighted and appointed painter to the court. During the next nine years he painted many portraits of the King and Queen, at a fixed price of £50 for half-length and £100 for full-length figures. Living in a style of splendor far beyond his means, Van Dyke became more and more embarrassed as the troubles of Charles' reign thickened. He died on the first of December, 1641, and was buried in St. Paul's Cathedral.

"No true critic can be indifferent to Van Dyke. He is one of the great princes of the art, a royal master who is to be spoken of only with the most profound respect. He had all the great qualities; he had perfect freedom and exquisite refinement . . . and his masterly force was restrained and tempered by a cultivated severity." Hamerton.

7 A Gravel Pit in a Wood.

A drawing in oil-color upon thick, gray paper. This is one of seven or eight known examples of this kind of drawing by Van Dyke. There are two in the British Museum and some in the Chatsworth collection. This is a very fine example. Height $9\frac{1}{2}$ inches, width $14\frac{7}{8}$ inches.

CLAUDE GELLÉE OF LORRAINE.

Claude Gellée was born in 1600 at Chamagne, a village on the Mosel in the Vosges country, then in the ancient province of Lorraine. With the exception of boyhood and two years of wandering, the whole of his life was passed and all of his work was executed in or near Rome. He died in 1682.

"Claude was indefatigable in his endeavor to get a really solid basis of art training, to penetrate into the inmost secrets of nature.

"Day after day he would be up before dawn and far into the Campagna; heedless of fatigue, he would stay there until after nightfall, noting every phase of dawn, straining to seize the tints of sunrise, sunset, and the gloaming, tints which he would endeavor to match with colors on his palette. Then in his studio or garret he would set to work with palette thus prepared and endeavor to produce a transcript of the facts which he had seen, and which he succeeded in rendering with a veracity which no painter before him had ever obtained."

Sandrart.

8 Italian Landscape.

Pen and water-color drawing. Height 6 inches, width $8\frac{1}{4}$ inches.

9 Landscape with a Centaur.

Pen and sepia. Height 9 inches, width 5 inches.

10 Landscape with an Ox-Wagon.

Pen and India ink. Height $5\frac{1}{4}$ inches, width $6\frac{7}{8}$ inches.

11 Landscape with a large Tree and a Windmill.

Pen and India ink. Height $5\frac{1}{4}$ inches, width $7\frac{1}{4}$ inches.

12 Landscape with a River and a Square Tower.

Pen and India ink. Height $5\frac{1}{4}$ inches, width $7\frac{1}{2}$ inches.

13 Landscape with a River between Hills.

Pen and India ink. Height 5 inches, width $7\frac{3}{8}$ inches.

14 Classical Landscape with a Fountain at the Right.

Pen, pencil, and India ink. Height $6\frac{1}{4}$ inches, width $9\frac{1}{2}$ inches.

15 Flight into Egypt.

Drawing in sepia. Height 8 inches, width $10\frac{3}{4}$ inches. Signed "Claude de Lorene."

From the collections of Sir Thomas Lawrence and William Esdaile.

16 Palace with Fountains in the Foreground.

Pen and wash drawing. Height 4 inches, width $6\frac{5}{8}$ inches.

REMBRANDT, HARMENSZ VAN RIJN.

The supreme master, Rembrandt, was born at Leyden, July 15, 1607, and died at Amsterdam October 8, 1669.

17 The Beheading of John the Baptist.

Drawing in sepia executed with a reed pen. Height 8 inches, width $10\frac{3}{4}$ inches.

18 Study of a Lion.

Drawing in sepia executed with a reed pen. Height $5\frac{3}{4}$ inches, width $8\frac{1}{8}$ inches. "

From the Liphart collection.

JOHN LIEVENS.

This Dutch painter and engraver was born at Leyden in 1607. He was instructed in the first rudiments of design by Jovis Verschooten, and at ten years of age was placed under Pieter Lastman, with whom he did not continue longer than two years, and it does not appear that he had any further instruction. He was, however, very greatly influenced by Rembrandt. Before he was eighteen he had established his reputation as a portrait-painter, and his *Student Reading at a Peat Fire* opened the way to him in 1630 to visit England, where he was favorably received, and painted portraits of Charles I and his Queen, and several of the nobility. On leaving England he established himself at Antwerp and painted several altarpieces for the churches of the Low Countries. He died at Antwerp about 1672.

19 Fastening the Boat.

The name "Rembrandt" has, by error, been written with red chalk in the lower right-hand corner of the drawing. Height $5\frac{3}{8}$ inches, width 12 inches.

From the unidentified collection Fagan No. 161.

JOST VAN CRAESBEECK (Craasbecke or Graasbeck).

The tavern companion and scholar of Adriaen Brouwer. He was born at Neerlinter, in South Brabant, in 1608. He was bred a baker and had settled at Antwerp in that capacity when Brouwer visited that city. Alike in their habits of debauchery, an acquaintance sprang up between them, and Brouwer became Craesbeeck's lodger on quitting the protection of Rubens. Craesbeeck forsook his oven and became the disciple of his friend, and it is surprising that a person who had never practised painting until he had reached the age of thirty, should have arrived at a proficiency which is suffi-

cient to rank him among the meritorious artists of his country, particularly as a colorist. He was inscribed as a citizen of Antwerp in 1631. In 1633-34 he entered the Guild of St. Luke at Antwerp, and in 1651 that at Brussels, where he was still living in 1654. The date of his death is not known, but it was certainly before 1662.

20 **Laughing Man with One Hand Behind His Back.**

Pencil drawing on gray paper. Height $9\frac{3}{4}$ inches, width $6\frac{3}{4}$ inches. This drawing strongly recalls the manner of Frans Hals.

ANTHONIE WATERLOO.

Born at Lille in 1609. He seems to have divided his time mostly between Amsterdam, Seenwarden, and Utrecht, paying an occasional visit to his native city. His landscapes are characterized by the most extreme simplicity. They represent the entrance into a forest, a broken road, a solitary cottage, or a watermill, all treated with truth and sincerity. The drawings of Waterloo are also excellent; they are generally in black chalk and India ink.

21 **View of a Town.**

Crayon and chalk drawing on blue-gray paper. Height $10\frac{1}{2}$ inches, width $16\frac{1}{4}$ inches.

ADRIAEN VAN OSTADE.

"Among the *genre-painters* of Holland, Adriaen van Ostade holds, both as painter and as etcher, the first rank. He was born in 1610 in Haarlem and then went to school to Frans Hals. At that time his fellow student, Adriaen Brouwer, and later on, Rembrandt, had great influence upon his development. Rembrandt particularly influenced him in composition. In Haarlem, where his entire life was spent, Ostade died in 1685.

"Scenes from the family and social life of the peasants, single types from this class, Ostade represented with an entire satisfaction of an artist who finds his subject absolutely sufficient, and who handles his medium with ease and certainty. He feels with his models a full contentment in their limitation to the narrowest kind of life; but an all-pervading humor never fails in his pictures."

Kristeller, *Kupferstich und Holzschnitt*, pp. 369-370.

22 **Peasant Drinking from a Flagon.**

Drawing in India ink. Height $3\frac{1}{2}$ inches, width $2\frac{3}{4}$ inches.

23 Three Peasants Drinking.

Pen and India ink. Height $8\frac{5}{8}$ inches, width $7\frac{1}{2}$ inches.

ISACK VAN OSTADE.

Born at Haarlem in 1621, died there in 1645. A younger brother and a pupil of Adriaen van Ostade.

24 The School.

Pen and India ink drawing. Height $6\frac{5}{8}$ inches, width $9\frac{1}{4}$ inches. Signed "Is. v. Ostade."

JAKOB VAN RUYSDAEL.

He was born at Haarlem about 1630, the son of Izaak van Ruysdael, a frame maker, and was a pupil of Everdingen. Although he became the greatest landscape-painter of the Dutch School, he was so little appreciated by his contemporaries that he gained a scant maintenance by his art, and in 1681 became so impoverished that some of his fellow members of the Mennonite sect petitioned the Burgomaster of Haarlem to admit him to the public hospital. In the pictures of Ruysdael it is evident that he designed everything from nature, and he is unusually happy in his selection of it. His trees and broken grounds are pleasing in form, and his skies light and floating. The talents of Ruysdael were not confined to landscape proper, he painted sea pieces with equal success, and his pictures of fresh breezes and gales of wind are equal to those of any other painter of his time. It is said that Ruysdael visited Italy, but the assertion rests on no sure foundation; there is more probability that he lived for some time on the borders of Germany, and there found those valleys between ranges of mountains, with the remains of ancient châteaux, the solemn woods and groves, or impetuous waterfalls he so often painted.

25 Wooded Village.

India ink. Height 6 inches, width $7\frac{3}{8}$ inches. Signed "J. R."

LUDOLF BAKHUISEN.

This celebrated painter of sea pieces was born at Emden in 1631. At an early age he went to Amsterdam and became a pupil of Aldert van Everdingen. His fondness for shipping led him frequently to the port of Amsterdam, where he made drawings of the different vessels. These designs

were admirably executed with a pen, and were eagerly sought after by collectors.

He frequently exposed himself to the greatest danger by hiring fishermen to take him out to sea in the most tempestuous weather to observe the form of the waves mounting to the clouds and dashing against the rocks, and he has represented these scenes with the fidelity that intimidates the beholder.

He died at Amsterdam in 1708. Bakhuisen is said to have given instruction in drawing to Peter the Great, when that monarch was studying at Saardan.

26 Ships at Sea.

Drawing in sepia. Height $5\frac{3}{8}$ inches, width $5\frac{1}{2}$ inches. Signed "L. B."

NICOLAAS MAAS.

One of the best of the Dutch *genre-painters*, was born at Dordrecht in 1632. He studied under Rembrandt in Amsterdam, and in his earlier pictures he followed his master somewhat closely. About 1665 he left Rembrandt's studio and moved to Antwerp, where he lived until 1678. In that year he returned to Amsterdam, where he died in 1693.

27 Bust of an Old Woman.

Drawing in sepia. Height 4 inches, width $3\frac{3}{4}$ inches. This drawing has the same extraordinary vividness of effect that is so noticeable in the paintings by Nicolaas Maas.

GILLIS NEYTS.

A Flemish painter who flourished at Antwerp from about 1647, in which year he was named a Master of the Painters' Guild, to 1690. He was a disciple of Lucas van Uden, but next to nothing is known of his life.

28 Travelers Near a Castle.

Pen and India ink drawing. Signed "G. Neyts f." Height $2\frac{5}{8}$ inches, width $4\frac{1}{2}$ inches.

29 Shepherds Begging.

Pen and India ink drawing. Signed "G. Neyts f." Height $2\frac{5}{8}$ inches, width $4\frac{1}{2}$ inches.

JAN VAN DER HAGEN.

Born at The Hague where he was living as early as 1640. The year of his birth is unknown. He was one of the forty-seven artists who founded the Pic-

tura Society at The Hague in 1656. He was a friend of Berchem and Van de Velde and studied the works of Ruysdael. He painted landscapes and views chiefly taken from the environs of Cleves and Nimeguen. He died in 1669.

30 View of a Flat Country.

Wash drawing. Signed and dated 1656. Height 10 inches, width $15\frac{3}{4}$ inches.

From the Thomas Hudson collection.

ANTONIO CANALE (CANALETTO).

Born at Venice in 1697. He was a pupil of his father, Bernardo Canale, who was a decorator and scene painter. Antonio first confined his attention to theatrical decorations, but in 1719 went to Rome where he spent some time in drawing and copying the antiquities of that city and its vicinity. Turning to his birthplace, he exclusively occupied himself in producing views of Venice, which, for their great truth to nature and for their extraordinary effect, perspective, and color, met with immense success.

In 1746 Canale visited London, and remained two years, during which time he painted many of its most striking views. His death occurred in Venice in 1768.

31 The Courtyard of a Palace.

Pen and India ink drawing. Height $9\frac{1}{2}$ inches, width $14\frac{1}{2}$ inches.

32 View of a Church.

Pen and India ink. Height $11\frac{3}{8}$ inches, width $8\frac{1}{8}$ inches.

From the collection of Henry Reveley.

33 View of a Palace and a Church.

Pen and India ink. Height 10 inches, width $13\frac{1}{2}$ inches.

HENDRIK KOBELL.

This marine and landscape-painter was born at Rotterdam in 1751. His father was a merchant, and intended his son for the same pursuit, but as he was instructed in drawing he showed his predilection by sketching the shipping in the port of his native town and the river scenery. He was sent to England while a youth on commercial matters, and remained some time in London. On his return home he

abandoned trade altogether and went to Amsterdam, where, in two years, he made such progress that the Academy of that city received him as a member, and reckoned him among the best. His next excursion was to the Rhine and the Meuse, and he painted landscape and river scenes analogous to those of Zaffleven. On his return he settled in Rotterdam and continued to enrich the portfolios of amateurs with his beautiful drawings, among which there are some of naval engagements. These drawings are generally executed with the pen heightened with India ink or water-colors.

Kobell died at Rotterdam in 1782.

34 Ships at Sea.

Pen and India ink drawing. Height $8\frac{1}{2}$ inches, width 12 inches. Signed "H. Kobell. f. 1772."

From the collection of the Marquis Lagoy.

ANONYMOUS.

35 The Holy Family.

Pen drawing in brown ink. Height $7\frac{3}{8}$ inches, width 6 inches. Probably Italy of the late seventeenth century.

36 Bacchanalian Scene.

Pencil and red chalk drawing. Height $8\frac{3}{8}$ inches, width $11\frac{1}{8}$ inches.

From the collection of Sir Peter Lely.

37 Party by a River.

Drawing in ink and water-colors. Height $12\frac{5}{8}$ inches, width $8\frac{1}{8}$ inches.



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